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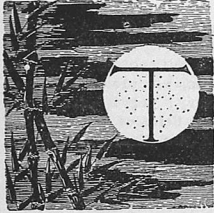
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THE DECORATOR AND FURNISHER.

DENOLINE.



THE new plastic medium called "Denoline" is a soft and beautiful material for executing relief work upon a terra cotta panel or plaque. Figures, flowers and leaves, scroll work, etc., are moulded by hand. A few hints as to the manipulation may prove of advantage to those who may be willing to try it; and as the medium adapts itself to all kinds of decoration, skillful workers will no doubt succeed. The Denoline is procured in tins of all artist's colors.

A small lump must be mixed at a time with a little water or oil (water being preferable), roll out the material between two sheets of blotting paper, until the moisture is

ing them. Any crack or flaw can be remedied by running a wet camel-hair brush over the surface; this soon removes all irregularities. The group when tolerably dry can be painted in oil or water colors. A wash of iridite gold paint is applied to the background and frame of the panel, and the foliage and flowers are painted in natural colors; these must be laid on pure, and, if in oil, can be blended together by adding white paper varnish. The colors then remain bright and give the group the appearance of china. Gold and bronze powders are admirable for dusting on different portions of the group, and especially on rough surfaces in Denoline, also in all designs in low relief. Earthenware and wood receive the medium well, and with a little ingenuity and taste, various ways of working will be found, and many satisfactory results may be obtained.

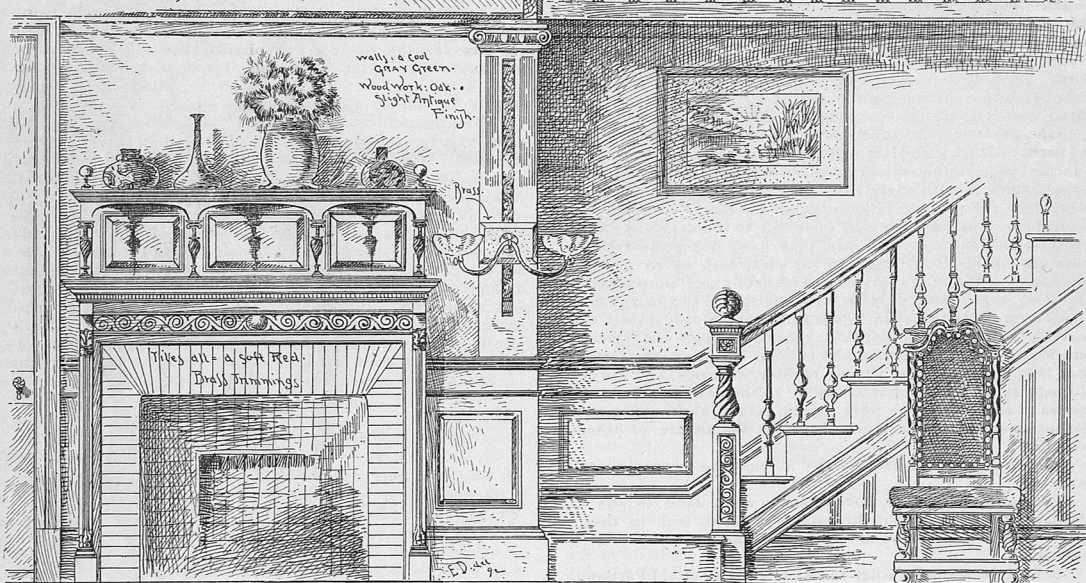
I wonder how many of my readers still execute the task of covering cotton handkerchiefs with stitches, in the manner so

Sketch Study for a Simple Hall Finish.

by Edward Dewson.

Interior Archt & Consulting Decorator.

of The Boston Designing & Draughting Co.



DESIGN FOR A COTTAGE HALLWAY, BY EDWARD DEWSON.

partly absorbed, and the paste assumes the desired thickness. The petals and leaves can be cut with a pair of scissors, and the veinings, etc., marked in with an ivory paper knife, and then moulded on the hand in much the same way as gutta-percha or putty. Before attaching the group to the vase or panel, a layer of the medium is put down as a background, and roughly cut up with a paper knife, which gives a bold effect and forms a bed for the leaves and stems to adhere to. No gum or glue is ever applied; the paste hardens in the course of a few days, and becomes so firmly attached that it cannot be removed easily. To raise the flowers, and to avoid flatness small bits of Denoline can be worked up underneath, care being necessary so as not to give a lumpy and heavy appearance, or to interfere with the natural growth of foliage, etc. The separate panels and leaves can be laid upon a board and placed near the fire; they harden slightly and are more easy to handle while arrang-

popular a few years ago? Those who are not yet tired of the work will find great interest in carrying it out in a somewhat novel fashion. The most prominent parts of a design only are now covered with work and sprinkled with jewels. They are then cut out, *appliqué* to rich material, such as velvet or plush and arranged in some simple design. Thus, four pine shaped motives grouped, so that their outlines would be contained within a large oblong, form the sides of a plush handkerchief sachet, a band about two inches wide is stretched diagonally across a book cover, a large circle folded in half forms the base of a workbag, and so on. The embroidery is as rich as it is possible to make it with the abundant use of silks, gold thread and jewels, beetles' wings, spangles, and pieces of coral and mother-of-pearl are not omitted. Not one scrap of the figured material is left uncovered to tell the tale of the homely background of this gorgeous handiwork.